

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

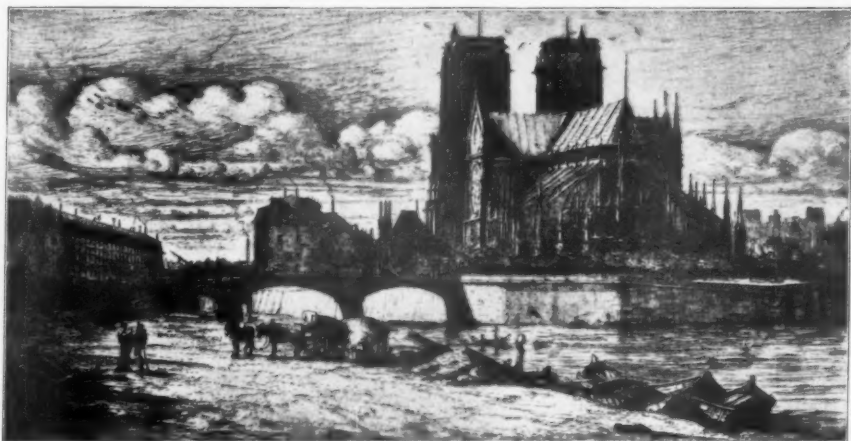
VOLUME III

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NUMBER II

**I**N the middle pages of this Bulletin (pages 23 to 26) will be found the programme of successive exhibitions, lectures, etc., to be held at the Art Institute this season. This portion of the Bulletin may easily be detached and preserved separately.

cludes brilliant proofs of his architectural subjects, in some cases representing several states of the plate; a complete showing of this master's minor works, designs, rebus drawings, and the like; his portraits; and a considerable number of drawings and studies. The architectural subjects are expressions of



L'ABSIDE DE NOTRE-DAME. From an Etching by Meryon.

## THE HOWARD MANSFIELD COLLECTION OF ETCHINGS BY MERYON.

The comprehensive and carefully selected series of etchings by Charles Meryon, gathered by Mr. Howard Mansfield, of New York, has been purchased by the Art Institute, and will be known as the Howard Mansfield Collection. It is nearly a complete collection of Meryon's works and in-

cludes the most sincere and suggestive art, masterpieces which cannot be too keenly studied, vigorous, delicate, and technically extraordinary. Some of the material is of value chiefly because it is by Meryon; a few of the drawings are interesting in that they show the eccentric methods of the singular genius who executed them.

Meryon's total work does not include a

large number of plates, and the ones he completed are uneven in quality. Frequently he labored over a plate which was already an intensely personal expression, and by fantastic additions ruined it altogether. In most cases, some one state of the plate is fine and complete, and others, before and after, are distinctly inferior. Hence the desirable thing, artistically, is a fine proof of the plate in its best state. Mr. Mansfield has for many years watched for such proofs, and has at last brought his collection to a point of excellence which satisfies him that little further can be done in its field. He promises, however, to add impressions of some interesting states of a few of the etchings already represented in the collection as soon as they can be obtained. He will also present to our library his valuable collection of books upon Meryon. In purchasing the group as it stands, the Institute takes advantage of the collector's skill and patience, and gains a collection which can probably never be surpassed.

The subjects of the etchings are, for the most part, architectural compositions of old Paris. Some of these are very familiar in reproductions of various kinds; others, equally interesting, are seldom seen outside of the most exclusive collections. Of the Paris series nearly all are important. It is not so much the excellence of the drawing, and the control of the medium, that makes them desirable, but rather the grim suggestiveness, the elusive, personal quality of the conception. In this respect, no etcher has ever surpassed Charles Meryon. The best proofs in the Mansfield collection represent the artist at the height of his powers.

They are to be installed in a sky-lighted room of their own, as soon as the new galleries are completed, and will undoubtedly

be for a long time the most important accession to our growing print collection. Two of the plates are reproduced in this issue.

#### THE AUGUSTUS SAINT-GAUDENS MEMORIAL EXHIBITION.

The exhibition of the sculptured works of the late Augustus Saint-Gaudens has been most successful, and has excited unusual public interest from the time of the opening. The collection is recognized as perhaps the most important gathering of works by a single American artist ever shown. It includes originals or casts of most of the important statues executed during Mr. Saint-Gaudens' active life, besides many smaller pieces which represent the lighter aspects of his genius.

The installation of the exhibit was supervised by Mr. Glenn Brown, the architect, of Washington, and Mrs. Saint-Gaudens, and is most careful and satisfactory. Potted evergreen trees, together with white wall-coverings, are effectively used. In gallery 27, the portrait plaques and medals are shown against warm brown woodwork and wall coverings. The smaller pieces are judiciously placed in booths in this room, so that all may be adequately lighted and not crowded together on the larger walls. The large cast of the Victory, from the Sherman statue in New York, is given the place of honor in the main entrance-hall below; and the fragment of Diana, which originally served as a weather-vane on Madison Square Garden, was for a time set up in front of the building, only the head and torso appearing above the pedestal.

Few equal opportunities to study the life work of an eminent sculptor have been offered. The breadth of craftsmanship shown is remarkable, as well as the range of con-

ception, which includes caricatures of great cleverness and humor, and which rises, in its loftier moods, to the solemn dignity of the standing Lincoln and the mysterious figure for the Adams tomb. Each field in which the sculptor worked, from the playful low reliefs to the great statues, seems to have received special attention and study. The results, dealing as they do with American material, offer a wonderful series of examples for the student, works in which a thoroughly artistic balance is attained, the details all carefully considered and consciously subordinated. Scholarship and authority, together with a warmly sympathetic point of view, make the exhibition welcome to the critic as well as to the general public.

At the present writing, efforts are being made to retain this collection for a time beyond the date of closing originally contemplated, and this will be done if it is found practicable to complete the new galleries in time for the opening of the Annual Exhibition of American Paintings, October 19. We now expect to do this, and to retain the Saint-Gaudens Exhibition until November.

The plays of the Donald Robertson Company in Fullerton Hall will be given Saturday evenings this season, beginning October 16. As during the past season, members of the Art Institute will be admitted, but in order to prevent crowding, and to overcome the inconvenience of waiting for seats, checks for reserved seats will be issued each week in the order of application. Among the plays to be presented are the following works of masters, most of which have not previously been given in Chicago. Molière's "Tartuffe," Sudermann's "Happiness in a Corner," Brown-ing's "Return of the Druses," Shakespeare's "Timon of Athens," Alfieri's "Saul," Ibsen's "Vikings of Helgeland," Hejermans' "Links," and Sheridan's "The Critic."

## LECTURES.

The lectures of Prof. Paul Schulze of Crefeld, Germany, on "Textiles and Costume," will begin immediately, Monday, October 4. See lecture announcements on page 25. Prof. Schulze visits America for the express purpose of arranging and classifying the fine collection of embroideries, laces and other textiles in the Art Institute, and of giving these lectures. He speaks with authority upon his subjects, being Director of the Royal Textile Museum, and Teacher of Art in the Prussian High School for Spinning, Weaving, Dyeing, Finishing and Printing, at Crefeld, near Düsseldorf.

The lectures of Prof. Edward Howard Griggs will not be held until January (see p. 25); those of Mr. Low not till spring.

Miss May Morris of England, the daughter of William Morris, will deliver a short course of lectures at the Art Institute in November, 1909. Miss Morris has great skill in the practice and the history of embroidery and needlework. Her special subjects will be found on page 25. Miss Morris is open to other engagements for lectures and lessons, and will no doubt be welcomed by women's clubs and art societies.

The Tuesday afternoon course will open November 2 with a lecture illustrated by blackboard sketches upon "Beauty in Common things" by that very animated and trustworthy expositor of things artistic, Mr. Henry Furner Bailey of Massachusetts.

The Tuesday lectures and concerts this year will be at intervals of two weeks, except at the opening of the season and possibly in one or two cases later.

The fountain group, "the Spirit of the Mines," executed by the students under Mr. Mulligan, is now on exhibition in Garfield Park, as a part of the outdoor sculpture display, and is in actual use as a fountain.

## SCHOOL ATTENDANCE.

The attendance in the Summer School, from June 28 to September 18, has been:

	Men	Women	Total
Day School, - -	79	230	309
Evening School - -	103	26	129
	182	256	438

Of these 82 were in the Juvenile class, and 57 in the Normal class.

## LIBRARY ATTENDANCE.

During the three months ending August 31, 1909, the number of visitors at the Ryerson Library was:

	June	July	August
Students, -	2,322	1,385	1,125
Visitors, - -	1,000	1,428	1,833
Consulting visitors,	674	740	623
	3,996	3,553	3,581

Total, June, July and August, 11,130.

Last year, 1908, during the same period there were 10,480. The attendance is lightest during this period of three months.

## MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending August 31, 1909, is shown in the following table:

13 Sundays, - - -	22,466
27 Other free days, - - -	86,718
52 Pay days, - - -	14,114
92 Days, - - -	123,298

The average attendance has been:

Sundays, - - -	1,728
Other free days, - - -	3,212
Pay days, - - -	271

During the same period last year the attendance was 114,382, showing an increase this year of 8,916.

During the Saint-Gaudens exhibition the attendance from August 3 to September 19 was 96,593, an increase of 25,793 over the same period last year.

## MOVEMENTS OF TEACHERS.

Mr. Charles E. Boutwood, instructor in the Evening School, has returned from a summer journey to England, his native country; Mr E. J. Timmons returns from a year in Paris, Spain and Holland; Miss Matilda Vanderpoel from a tour of Italy; Mr. Dudley C. Watson from Algiers, Spain and France; Allen E. Philbrick, Fred Hinkens and Robert C. Osteigren also from summer tours in Europe. Mr. Frederick Oswald has gone abroad for study, probably for two years.

The following teachers have conducted summer classes, independently of the Art Institute: John H. Vanderpoel at Delavan, Wisconsin, Charles Francis Browne at Grand Detour, Ill., and Walter M. Clute at Park Ridge, Ill. Mr. Harry M. Walcott, who joined the school last year, will continue to teach Painting and Advanced Composition.

The school year opened September 27 with full attendance.

The Annual Exhibition of Artists of Chicago and Vicinity has been changed at the wish of the artists from February to January. The precise period will be from Tuesday, January 4 to Sunday, January 30, 1910. The exhibition of the Society of Western Artists will be later than usual, from February 8 to February 27.

The Art Institute has ordered from Joseph Pennell one hundred examples of his etchings, for the permanent collection. The fine etchings belonging to Mr. Chauncey J. Blair, by Rembrandt, Whistler, Zorn, Haden, Meryon, Millet and others, are on exhibition in the Print Room.



VICTORY. By AUGUSTUS SAINT-GAUDENS.  
As exhibited at the Art Institute. From the Sherman Monument, New York.

## A VALUABLE BOOK.

RAYMOND COX, *L'art de decorer les tissus*, Lyons, 1900, is among the latest additions to the Ryerson Library purchased with other books from Mr. Ryerson's gift. This work was published partly, we believe, for the purpose of sending a worthy record of the textile collections assembled at Lyons by the Chamber of Commerce of that city to the Paris Exposition. The Chamber's *Musee historique des tissus*, in its methodical arrangement, composes an almost unbroken history of the textile art from the birth of Christ to the present day. M. Aynard, now deputy for the Rhone in the French Chamber, was the reorganizer of the Lyons museum. Its curator, M. Ferme, and the artists Puvis de Chavannes and Luc-Olivier Merson, were Mr. Cox's active assistants in the present publication.

The museum itself contains over 300,000 specimens of fabrics. The editor's task was to present the quintessence of so vast a material, a selection of the most significant patterns. He does this on 127 chronologically classified folio plates, part monochrome and part colored. Byzantium dominates the industry to the VII century, Saracen art rules it from the VII to the XII century, Italy from the XII to the XVI and France from the XVII to the XX. Louis XI and Henry IV covered France with mulberry plantations. Louis XIV and Colbert made Lyons the capital of the world's silk manufacture. Of Cox's nine key-plates, the Byzantium and the Saracen periods get one each, the Italian period two, and the French period five. The rest is detail. This is the illustrated story of Mediterranean fabrics, not of the world's. Only one plate is consecrated to the mother country of all silk industry, China. Carpet weaves do not figure at all.

But there are twelve plates of lace patterns, only one of them French.

As to mode of execution, process engravings have been done from water-color copies of the original tissues, presumably not without the aid of the camera, but not by direct photography of the originals themselves. The Vienna copies of Oriental carpets, which excel most pictures of textiles, were made the same way. Not so with those of the *Berliner Gewebesammlung*, which *L'art de decorer les tissus* still leaves unexcelled. But the chances are that the neat precision of the French brush portrayals will serve the loom masters even better than the fidelity of the camera. And they leave very little superiority to their chromophototype rivals.

A. E.

Mrs. J. B. Sherwood again generously offers her services as a docent or guide of visitors through the collections and will resume her weekly gallery tours upon Thursday afternoon, October 7.

Miss Lucy C. Driscoll, who is just entering the service of the Art Institute, is also prepared to act as a docent, and classes or parties who desire guidance through the galleries may secure her assistance, free of charge, by applying to the Director a few days in advance. Miss Driscoll took the degree of Bachelor of Arts in the University of Chicago in 1908, and the degree of Master of Arts in the same institution in 1909.

The Dearborn Seminary Alumnae Association, Mrs. Edwin L. Lobdell, President, has presented to the Art Institute Twenty-five Hundred Dollars, to found a permanent scholarship in the Art Institute school under the name of "The Dearborn Seminary Scholarship," for the benefit of a young woman nominated by the Alumnae Association and approved by the officers of the Art Institute.

## ANNOUNCEMENT

## THE ART INSTITUTE OF CHICAGO

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EXHIBITIONS, LECTURES, MUSICALES, RECEPTIONS, ETC., FOR THE SEASON OF 1909-10.

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## RECEPTION

The Annual Reception at the opening of the Exhibition of American Oil Paintings and Sculpture will occur Tuesday afternoon, October 19. The exhibition will include a representative collection of contemporary American pictures.

In addition to the important permanent exhibition of pictures and other objects in the museum the following special exhibitions will be held during the season. The exhibitions are usually opened by receptions of greater or less importance.

## EXHIBITIONS

The Saint-Gaudens Exhibition probably will continue until November 10.

October 19 to November 28—Twenty-second Annual Exhibition of American Oil Paintings and Sculpture selected in Europe and America.

November 16 to December 1—Annual Exhibition of China Painting of the Atlan Club of Chicago.

December 7 to December 23—Annual Exhibition of Art Crafts; original designs for decorations, and examples of craftsmanship embodying artistic design.

December 7 to December 26—(1) Special Exhibition of Paintings by two Southwestern Painters, Frank Reaugh and Charles P. Bock.

(2) Special Exhibition of Paintings by Edgar S. Cameron and Marie Gélon Cameron of Chicago.

January 4 to January 30, 1910—(1) Annual Exhibition of works of Artists of Chicago and Vicinity; under the joint management of the Art Institute and the Municipal Art League of Chicago.

(2) Special Exhibition of Paintings by Alfred East, President of the Royal Society of British Artists.

February 8 to February 27—(1) Annual Exhibition of the Society of Western Artists.

(2) Exhibition of Small Bronzes by American Sculptors.

(3) Special Exhibition of Paintings by George M. Haushalter of Boston, illustrating the different methods of Tempera painting.

(4) Exhibition of Photographs; Salon of the Federation of Photographic Societies of America, under the auspices of the Chicago Branch, the Chicago Camera Club.

March 8 to March 27—Annual Exhibition of the Chicago Ceramic Association.

April 5 to April 27—Annual Exhibition of the Chicago Architectural Club.

May 10 to June 12—(1) Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.

June 17 to July 17—Annual Exhibition of work of Students of the Art Institute.



## LECTURES IN FULLERTON MEMORIAL HALL

REGULAR TUESDAY AFTERNOON COURSE of Lectures and Musicales for Members and Students. At 4 p. m., unless otherwise stated. The lectures this year will be at intervals of two weeks, except in a few cases.

November 2—Lecture. Mr. Henry Turner Bailey, Editor of the School Arts Book, North Scituate, Mass. "Beauty in Common Things." Illustrated by sketches.

November 9—Orchestral Concert. By members of the Chicago Orchestra.

November 16—Mr. Earl Barnes, Philadelphia; formerly professor of Education in Leland Stanford Junior University: "National Life as seen in National Art." Illustrated by the stereopticon.

November 30 Lecture. Miss Marion Cock, Philadelphia: "Some Greek Shrines; Olympia, Delphi, Eleusis, Athens, Mycenae, Tiryns, Epidauros and the Island of Crete." Illustrated by the stereopticon.

December 14—Lecture. Walter Sargent, Professor of Education in relation to Fine and Industrial Art, School of Education, University of Chicago; formerly Director of Art Education in the Public Schools of Boston. "The Element of Style in Painting." Illustrated by the stereopticon.

December 21—Orchestral Concert. By members of the Chicago Orchestra.

January 4—Lecture. Mr. George Kriehn, Ph.D., New York. "Titian." Illustrated by the stereopticon.

There will be no lectures between December 21 and January 4. The remainder of the course will be announced in the January Bulletin.

The following courses, regular and special, are open to members and students:

## COURSE ON ARCHITECTURE

William A. Otis, Architect—"The History of Architecture from the Early Christian to the close of the Gothic Period." Eighteen lectures; illustrated by the stereopticon. Monday afternoons at four o'clock. October 25; November 1, 8, 15, 22, 29; December 6, 13, 1909; January 3, 10, 17, 24, 31; February 7, 14, 21, 28; March 7, 1910.

These lectures are part of a course repeated every three years.

## LECTURES UPON THE COLLECTIONS

Lorado Taft, Sculptor—"Sculpture, Ancient and of the Renaissance." Ten lectures; illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons at four o'clock, October 15, 22, 29; November 5, 13, 19, 26; December 3, 10, 17.

These lectures are part of a course repeated every two years.

Prof. Pattison's and Mr. Browne's regular courses upon Decorative Art and upon Painting will be delivered in the winter and spring, and will be fully announced in the January Bulletin.



## SPECIAL LECTURE COURSES

Professor Paul Schulze, Crefeld, Germany—"Textiles and Costume." Five lectures; at four o'clock in the afternoon. Illustrated by the stereopticon.

- (1) October 4, Monday.
- (2) October 6, Wednesday.
- (3) October 8, Friday.
- (4) October 11, Monday.
- (5) October 13, Wednesday.

These lectures will treat of the Development of Costumes and Fashions in Dress, and the Designing of the Silk Goods, Velvets and Brocades used in Costumes from earlier Centuries to our own Times; also of the Silk from the Silk-worm to the finished manufactured Silk Goods.

The presence of so eminent an expert is anticipated with much interest.

Miss May Morris, London, England—"Embroidery and Needlework." Three lectures; Thursday afternoons at 4 o'clock.

- (1) November 4, Mediaeval Embroidery.
- (2) November 11, Pageantry and the Masque.
- (3) November 18, Symbols and Patterns.

Professor Edward Howard Griggs, Montclair, N. J.—"Art and the Human Spirit." Three lectures; Thursday afternoons at 4 o'clock.

- (1) January 6—The Expression and Interpretation of Human Life in Art.
- (2) January 13—The Race, the Epoch, and the Individual in Art.
- (3) January 20—The Meaning and Function of Sculpture and Painting.

## THE SCAMMON LECTURES

Mr. Will H. Low, artist and author, New York, will deliver the Scammon Lectures in the spring. (Postponed from last season)—"Gleanings from the Field of Art; Experiences along the Way." Six lectures. The full announcement of dates and special topics will be made in the January Bulletin.

## DRAMATIC ENTERTAINMENTS

The Donald Robertson Company has been granted the use of Fullerton Memorial Hall upon Saturday evenings for thirty weeks, beginning October 16, for the presentation of standard plays. Free to members and patrons. See page 19.

## FRENCH READINGS

The Alliance Française will give French Readings in Fullerton Memorial Hall from 12 to 1 Saturdays, beginning October 23, free to all. During the coming season there will be several talks upon the Naturalists in modern French fiction. Some of the short stories by Flaubert, Zola, de Maupassant and Daudet will be read and discussed. Among the readers will be Madame Helcin and Messieurs Louis Mercier, Gaston Arnoult, Henri C. David, Hiram Parker Williamson, Édouard Baillot and Ernest Sicard. These readings form an excellent supplement to the instruction of M. Ernest Sicard in the school of the Art Institute.

## FIELD MUSEUM LECTURES

The Field Museum will give the usual autumn course of nine lectures upon Natural Science and Travel upon Saturday afternoons at 3 o'clock, beginning October 2. For special subjects see page 26.

**CALENDAR OF LECTURES** In Fullerton Memorial Hall at 4 p. m. unless otherwise stated  
 Nearly all illustrated by the stereopticon or otherwise.

Week by Week

October, 1909	*Sat.	2d—O. C. FARRINGTON.	The Bermuda Islands.
	Mon.	4th—PAUL SCHULZE.	Textiles and Costume.
	Wed.	6th—PAUL SCHULZE.	Textiles and Costume.
	Fri.	8th—PAUL SCHULZE.	Textiles and Costume.
	*Sat.	9th—REV. F. CAMPBELL.	Canadian lakes.
	Mon.	11th—PAUL SCHULZE.	Textiles and Costume.
	Wed.	13th—PAUL SCHULZE.	Textiles and Costume.
	Fri.	15th—LORADO TAFT.	Greek Sculpture; Formative Influences.
	*Sat.	16th—WALTER HOUGH.	Savage Mutilation and Ornament.
	Fri.	22d—LORADO TAFT.	Greek Sculpture; Prehistoric, Archaic.
	Sat.	23d—H. W. NICHOLS.	Patterns and Colors of Marbles.
	Mon.	25th—WM. A. OTIS.	Résumé of Architecture to End of Roman Period.
	Fri.	29th—LORADO TAFT.	Pheidias and the Parthenon.
	*Sat.	30th—M. A. HOWE.	Plant Life of the Sea.
November	Mon.	1st—WM. A. OTIS.	Early Christian Architecture.
	Tues.	2d—H. T. BAILEY.	Beauty in Common Things.
	Thur.	4th—MISS MAY MORRIS.	Mediæval Embroidery.
	Fri.	5th—LORADO TAFT.	Praxiteles and his Contemporaries.
	*Sat.	6th—F. I. MONSEN.	The Indians of the Painted Desert.
	Mon.	8th—WM. A. OTIS.	Byzantine Arch., St. Sophia, St. Mark's, etc.
	Tues.	9th—ORCHESTRAL CONCERT.	Members of Chicago Orchestra.
	Th.	11th—MISS MAY MORRIS.	Pageantry and the Masque.
	Fri.	12th—LORADO TAFT.	Sculpture; Hellenistic Art.
	*Sat.	13th—WM. A. LOCY.	Our Knowledge of Human Lineage.
	Mon.	15th—WM. A. OTIS.	Romanesque of Central Italy; Pisa, etc.
	Tues.	16th—EARL BARNES.	National Life and National Art.
	Thur.	18th—MISS MAY MORRIS.	Symbols and Patterns.
	Fri.	19th—LORADO TAFT.	Sculpture; Greek Art in Rome.
	*Sat.	20th—W. H. OSGOOD.	Zoölogical Collecting in Alaska.
	Mon.	22d—WM. A. OTIS.	Romanesque of Southern Italy, Monreale, etc.
	Fri.	26th—LORADO TAFT.	Sculpture; Early Italian.
December	*Sat.	27th—S. E. MEEK.	Southern Florida and its Fishes.
	Mon.	29th—WM. A. OTIS.	Beginnings of French Romanesque.
	Tues.	30th—MISS MARION COCK.	Some Greek Shrines; Olympia, Delphi, etc.
	Fri.	3d—LORADO TAFT.	Sculpture; Donatello.
	Mon.	6th—WM. A. OTIS.	Perfecting French Romanesque; Arles, etc.
	Fri.	10th—LORADO TAFT.	Sculpture; Michael Angelo.
	Mon.	13th—WM. A. OTIS.	French Romanesque, various Schools.
	Tues.	14th—WALTER SARGENT.	Style in Painting.
	Fri.	17th—LORADO TAFT.	Bernini and the Decadence.
	Mon.	20th—No LECTURE.	Holiday Week.
	Tues.	21st—ORCHESTRAL CONCERT.	Members of Chicago Orchestra.

The plays of the Donald Robertson Company will be given Saturday evenings, beginning October 16th.

\*Field Museum Lectures given at the Art Institute.

A new Calendar will be issued before January 1 for the remainder of the season. Mr. George Kriebel, Mr. J. B. Carrington, Mr. Will H. Low, and Mr. George M. Haushalter will be among the lecturers.

## ACCESSIONS TO THE LIBRARY.

During the past three months the library has received several valuable gifts, including: Amos W. Sangster's etchings of the "Niagara River from Lake to Lake," 2 vols., "Exposition Universelle-1900," 5 vols., and three other works presented by Mrs. James S. Watson; "Imperatorskii Farforovii Zavod, 1744-1904" (The Imperial Porcelain Manufactory, St. Petersburg), presented by Mr. Charles R. Crane; "The Plan of Chicago," given by the Commercial Club of Chicago; 7 volumes of the "Künstler-Monographien," given by Mr. Fritz von Frantzius; and Cox's "L'Art de Décorer les Tissus d'après le Musée de la Chambre de Commerce de Lyon," purchased from the gift of Mr. Martin A. Ryerson. More detailed notice of this book may be found elsewhere in the Bulletin.

Other noteworthy acquisitions are:

Alexandre, Arsène. Jean François Raffaelli, peintre, graveur et sculpteur. 1909.

Blomfield, Reginald. History of renaissance architecture in England, 1500-1800. 2 vols. 1897

Caw, James L. Scottish painting, past and present, 1620-1908. 1908.

Percier & Fontaine. Choix des plus célèbres maisons de plaisance de Rome. Ed. 2. 1824.

Reinach, Salomon. Répertoire de peintures du moyen âge et de la renaissance (1280-1580). 2 vols. 1905-1907.

Rieth, Otto. Skizzen. Ed. 2. 4 vols. 1901.

Rinder, Frank. Etchings of D. Y. Cameron and a catalogue of his etched work. 1908.

Uhde, Constantin. Architectural forms of the classic ages. Ed. 2, rev. by Spiers. 1909.

Weale, W. H. J. Hubert and John Van Eyck. 1908.

## THE RYERSON LIBRARY.

## III. Its Recent Development and Its Future.

(Continued from the July Bulletin, 1909.)

At present the collection of Pamphlets, which grows very rapidly and contains a great deal of valuable material, is practically the only part of the library proper that is installed in the stack room, the other space being devoted to the collections of small photographs and of lantern slides, both of which have assumed considerable importance during the last two years. They are under the general supervision of the library, but really form separate departments with an assistant in charge of them. Each collection numbers something over 5,000, and both are constantly in use by lecturers, students and visitors. The collection of small photographs, mounted uniformly and placed on edge in large drawers, like cards in a catalogue case, consists mainly of reproductions of architecture and sculpture, and thus forms a most useful supplement to the great Pearsons collection of photographs of paintings—the Braun autotypes.

This collection is perhaps the most notable part of the library, and more than fills the place for reference purposes of the large and expensive books of reproductions and the collections of engravings, etc., that are lacking from our shelves.

Connecting with the room for slides and photographs is what is known as the Library Class Room, where art classes and groups of students or visitors are allowed to take the books and photographs for purposes of consultation and discussion.

The library is in the main a reference collection, a large proportion of the books being of such value that it would be inadvisable to circulate them. There are a few, however, of the smaller and less important books—his-

tories of art, lives of artists, text books, etc., —that are loaned to the students of the Institute only, and about 1,000 volumes a year are circulated in this way. The students of architecture and decorative design are allowed however to take books to their class rooms, and in this way over 4,800 books were issued last year.

Being an important factor in both the museum and the school, the library has many needs to meet and a large field for work. It is not yet endowed, and has had at its disposal only such money as comes from matriculation fees of students and the interest on a few unappropriated funds. Many generous friends have contributed money and books, and it is to such help that we owe nearly all of our finest acquisitions.

Mr. Ryerson's several generous gifts of money mentioned in the first part of this article, have gone far toward making the collection what it is. Miss Forrester was thus enabled during a trip abroad to make expenditures to great advantage. Among other notable gifts not previously mentioned, are: The Prang book on Oriental Ceramics, with 10 volumes of color reproductions, from Mr. W. T. Walters' Ceramic Collection, the gift of Mrs. A. M. H. Ellis; "The Vanderbilt House and Collection," four large, handsome volumes, presented by Mr. Wm. G. Hibbard; the monumental work in 16 volumes on the Basilica of Saint Mark, with reproductions in color of the mosaics, etc., the gift of Mr. C. L. Hutchinson and Mr. Franklin MacVeagh; Stuart and Revett's "Antiquities of Athens," a very valuable work in what is now a rare edition, the gift of Mr. N. W. Harris; the great Bishop work on Jade, illustrating Mr. Bishop's famous collection; Mr. Getty's several handsome gifts, especially of books on furniture: and more recently, Mr. Fritz von

Frantzius' contribution of 100 volumes of the "Künstler-Monographien"; Dr. Wilhelm Bode's monumental work on Rembrandt, in 8 volumes, bought from Mr. Ryerson's donation; and, within the last few months, Mrs. T. B. Blackstone's beautiful gift of David Roberts' "Holy Land" and "Egypt and Nubia", described in a former number of the Bulletin. There are many other books of almost equal importance and value, but it is impossible to mention them all and to give the names of our many generous friends and patrons.

It is difficult to realize, with all these beautiful books, its many activities, its large attendance and use, and its importance in the life of the school, the museum and the city, that this library in actual numbers contains only some 5,700 volumes. In size it is yet in its infancy. We can only hope that it may grow in numbers as steadily as it has already grown in usefulness. Surely the outlook for the future is altogether encouraging.

M. V. H.

The priceless picture, by Rembrandt, "The Portrait of a Girl," sometimes called the Child of the State, has been lent by the Art Institute to the Metropolitan Museum in New York for the Hudson-Fulton Exhibition of Old Dutch Paintings. This canvas, lightly boxed, was conveyed personally to New York by Mr. Carpenter, the Secretary of the Art Institute, together with a Rembrandt lent by Mr. Frank G. Logan and a Hals lent by Mr. Charles L. Hutchinson.

The winners of the scholarships offered by the American Academy in Rome for the current year were Mr. F. P. Fairbanks, of Boston, in painting, and Mr. Paul H. Manship, of New York, in sculpture.



LA POMPE NOTRE-DAME. From an Engraving by Meyron. (See page 17.)

## EXTENSIONS AND IMPROVEMENTS.

The new galleries of the east wing are approaching completion. If possible a part of them will be opened at the time of the Annual Reception, October 19; otherwise, a few weeks later. This will add nine fine sky-lighted galleries, and increase the space for hanging pictures more than one-half. It will also complete the quadrangle of the building.

Certain modifications of the steps and approaches, incident to the widening of Michigan Avenue, have been completed. The architectural terrace, a cut-stone wall surmounted by a stone balustrade, outside the building, is now in course of construction, together with important extensions of the school rooms. A building for the accommodation of offices, at the north-east corner of the museum, is under consideration. Estimates have also been made for the monumental staircase in the center of the building, which the Trustees are very desirous to complete.

Probably few people have visited Grant Park east of the Illinois Central tracks and seen the newly completed east front of the Art Institute building, which closely resembles the west front.

The drawings illustrating the scheme of the Chicago Commercial Club for the development of Chicago remain on exhibition in Room 16, the northeast gallery of the main floor. These beautiful drawings prepared under the direction of Mr. Daniel H. Burnham by E. H. Bennett, F. Janin, Jules Guerin and others ought to be seen on account of their subjects by every public spirited citizen of Chicago, and on account of their execution by every artist and architectural draughtsman. President Taft visited the Exhibition on September 16.

## FURTWÄNGLER'S GREEK VASE-PAINTING.

The cemeteries of Italy, Greece, Greek Africa, Asia Minor, and the Crimea have yielded some 30,000 antique vases in all, of which certainly 20,000 are decorated with painted designs and pictures. The best of them are exquisite works of art, and have found their way into a couple of hundred public and private collections. But the accessible books on ancient vase painting rarely do justice to the subject. The older ones by Hamilton, Panofka, and others, reeked with irrelevant mysticism. Gerhard and De Witte-Lenormant illustrated many of the painted vessels discovered in Etruria as handsomely as the condition of the graphic arts towards 1850 permitted, but their commentaries betray little or no effort to build up a true history of Greek ceramic painting. Klein lists the masters whose signatures were appended to their compositions, and the patrons or popular favorites to whom they sometimes dedicated their work, but omits to illustrate. Reinach's admirable *Repertoire des vases peints* reproduces the outline engravings of his predecessors by thousands; but you need a magnifying glass to use it. Other editors publish only single specimens, or only the gems of one collection.

The names of Dumont, Hartwig, and Furtwängler are linked with an advance upon this general condition of the archæology of vases. Dumont began a special work on vases found in Greece proper; including some exceedingly early types. Furtwängler and Löschke classified the decorated earthenware of Mycenæ, and made its characteristics known by superior modern chromolithographs. Hartwig's *Griechische Meisterschalen* covers both signed and unsigned examples of the leading ceramic artists' handwork.

The Ryerson Library has just completed

the purchase in serial issue, by gift of its founder, of a splendidly illustrated folio publication which transcends all these. Furtwängler-Reichhold's *Griechische Vasenmalerei*, Series I and II, Munich, 1904, ff, is a selection of conspicuous Greek vase-paintings, done in full size from Reichhold's capital pen-and-ink drawings. But it is more than this. The commentary brings the late gifted editor's wide knowledge of the subject, and of ancient art in its entirety, to bear systematically on a hundred problems of substance, form, and technology. Reichhold's convincing demonstration that the Greek ceramic painters drew their incredibly neat and clever lines with a single mounted bristle solves an enigma of long standing. Antonio Scappini, the best copyist and imitator of antique vases that I have met, uses a brush of mouse whiskers, but falls short of the antique delicacy, and fails in particular to duplicate the relief lines that are so characteristic of good Athenian vases in the red-figured style.

Among the gems of early Greek vase-painting in Series I, the most noteworthy are

the numerous plates devoted to the pictures on the celebrated François Vase at Florence, which a demented museum guard shattered into 680 fragments a few years ago. There are 281 figures of gods and men, monsters and animals on this one jar! The following red-figured masterpieces are among the hundred full-size reproductions of Series II: Herakles and the Amazons (Arezzo), Alkaios and Sappho (Munich), Zeus and Themis (St. Petersburg), and the splendid War of the Gods and the Giants in the Louvre collection. These pictures, and many others like them, are really ceramic miniatures. But their artist-artisan authors felt and reflected the great masters of Greek mural painting, whose contemporaries they were. The handiwork of those men is irretrievably lost. The painted vases are consequently now the principal material that affords us a personal insight into the qualities and merits, in painting, of a nation whose pre-eminence in architecture and sculpture we have always acknowledged.

A. E.



MURAL PAINTING. Student's Work; historical subject.  
For Hermann Felsenthal School, Chicago.



THE ART INSTITUTE OF CHICAGO  
A MUSEUM OF FINE ARTS, AND SCHOOL OF  
DRAWING, PAINTING, ETC.

## OFFICERS

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The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

## BULLETIN

The Bulletin is issued quarterly in October, January, April, July. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application, to any other friend of the Art Institute.

## CATALOGUES, ETC., FOR SALE

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	
357 pages	15c.
Same, illustrated edition	25c.
Catalogue of the Nickerson Collection	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art	50c.
Part II. Early Greek Sculpture, cont'd.	50c.
Catalogue of Current Exhibitions, usually	10c.
The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis	\$1.75
The Human Figure, Drawing and Construction, with many illustrations. John H. Vanderpoel	\$2.00

## LIBRARY

The Ryerson Library, containing about 5,000 volumes, wholly on Art, Archaeology and Architecture, is open every day except Sundays and holidays. It includes the Mrs D. K. Pearsons collection of autotypes, consisting of over 16,000 authentic photographic reproductions of the paintings, drawings and sculptures of the great masters; and also collections of smaller photographs and of stereopticon slides, all relating to art. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

## COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

## SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

